Work of Charles Sheeler Attracts Attention-Other Exhibitions.

By HENRY McBRIDE.

HE work of Charles Sheeler now on view in the De Zayas Gallery is an exhibition for the progressive element in the community. Mr. Sheeler is an out and out modernist, and there is very little in the past history of art that will assist the smateur to appreciate his. Only the sophisticated amateurs who love exploring will go along with Mr. Sheeler, who will be forced to rely for sympathy, probably, upon his fellow

Mr. Shecler's subjects are Bucks county barns, flowers and still lifes, and these have been worked out both in photography and water color, It is of course possible that the artist may win some applause from totally uninstructed persons, who will see that Mr. Sheeler's barns are genuine

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Bucks county barns in spite of some thing in the work that the instructed will call "cubism," but these same uninstructed persons, while admitting that Mr. Sheeler's barns are barns, will doubtless sigh for a few more vulgar details, so that upon the whole their sympathy will not amount to much; and Mr. Sheeler's future as an artist will depend upon winning a few more converts among the instructed.

What will operate against a swift fame is a certain coolness in the work. Mr. Sheeler makes compositions that are as compact as Picasso's out of the various parts of a barn without destroying, as has been hinted, the barn resemblance; but his procedures are as taut and tight as Van Der Weyden's pictures of crucifixions and there is little plasticity in them to entice the nibbling picture-lover onward. In his art Mr. Sheeler is as ascetic as the early Dutch painters, but the Dutch painters flourished upon the fact that their asceticism was good form. They had the people and the patrons with them. Here in America asceticism is not good form. Not just at present, at

But all of Mr. Sheeler's fellow drtists will see that he composes very well and that he contrives to make certain surfaces tell realistically, and without seeming to borrow too much from the amous innovator, Picasso.

In the photographs Mr Sheeler is more dominating. He has a relentless eye, it seems, when it comes to focussing; a per-conal feeling toward textures and valuce, and is even more Van Der Weyden-ish than ever in his compositions. All who look on photography as a means of expression should see these photographs of barns. They rank among the most interesting productions of the kind that have been seen here, and are all the more important as this artist never forgets for a moment that the camera is a machine, and he emphasizes the things a machine can do better than hands, instead of blurring them into so-called artistic effects, as so many photogra-

After saying that, it is apparent that I am scarcely the one to review sympathetically the new volume, "Pictorial Photography in America," which has just been published and which contains to large a proportion of foggy plates to

The volume is the first annual publication of the American Association for Pic torial Photography, an association that hopes to establish pictorial centres all over the country, where photographs may be seen that will lead to an exchange of views among workers. Meetings, lectures, libraries, touring exhibions for museums-these are some of the plans for the society, which already con-ducts monthly meetings at the National Arts Club.

The publication of an annual is, of course, an excellent idea, and will lead to an interchange of opinions as well as anything that could be devised. The present volume contains 100 plates, carefully reproduced on plate paper, with figure and landscape subjects about evenly divided, and they have been contributed by photographers from all over

Each photograph has points of excellence according to present day ideals of photography, but, as I said in beginning, I am one of the small minority

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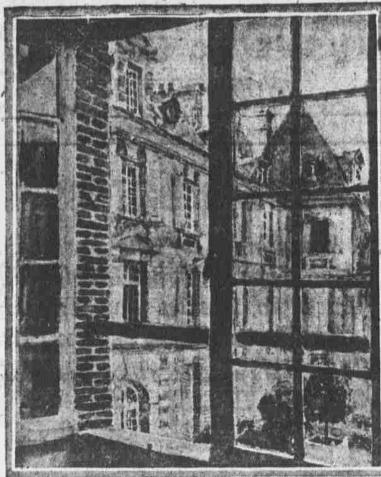
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WALTER GAY at their Galleries 647 Fifth Avenue



Watercolor by Walter Gay; on view at Gimpel & Wildenstein's.

some exceptionally good sitters, such as John Ruskin, Lord Tennyson, &c., but there was plenty of evidence in the do them in frolic, but went seriously after the qualifies that a mechanical ap-

paratus can get better than a man.

There is a marked tendency in all the arts to make one medium ape another. Water colors are done to look like oils, olis to look like water colors; etchings are frequently a yard in length, em-broideries look like paintings, marbles like porcelain, &c., and the worst of it is that sometimes geniuses compel one to forgive them for such violences, but on the whole the best artists respect their

Etchings by Besnard.

Collectors who want one more etcher to collect may take up Albert Besnard, the French Academician, whose etchings have been recently brought over by F. Keppel & Co. and are being shown in their gallery; but after they acquire a full set and spread them out in the privacy of their libraries to compare them with their Rembrandts and Whis-tiers and Meryans, they will probably agree that comparisons are—unwise. M. Besnard, in fact, is stilted. One

cannot pick up so many official honors nor so many official commissions as did M. Besnard and retain the wrist flexibility that is so useful to senius. In spite of oneself one becomes mannered. True, even an Academician in France can permit himself subjects that would bring an American into quick disgrace. In the series of "La Femme" the woman in the plate called "Le Bateau" is flinging herself with most passionate vehemence into the arms of one lover, while lover No. 1 is scarcely out of sight in his motorboat. No American, of course, who allowed himself to be beguiled by such themes would stand much chance of ever being chosen director of the American Academy in Rome. M. Besnard is the director of the Roman French Acad-emy in spite of or perhaps because of (for the two countries are so different)
Le Bateau."

The series of episodes in the life of "La Femme" is ably enough handled. If the same subjects were carried out in oils as carefully they could always be sure of acceptance at the salon. That quality of work invariably gains con-temporary favor, but one would hesitate long before ranking the plays of Hervieu with Moliere or the etchings of Besnard with Rembrandt. The essential matter in the Besnard etchings is commonplace. The sympathy with life is not clairvoyant. M. Besnard, in fact, does not see a human being, he sees a model. "Le Dejeuner" made me squirm, not because of the intimité of the scene, but because of the intimité of the scene, but because the domestique in the background was so fatuous. In every plate there was something to make one blush for M. Besnard's powers of interpreting life. He is probably at his best in the etching "Intimité," a scene in a sombre drawing room, where the figures are barely seen, and the chairs and light from the window are the vrai motif. It is very like a Tissot. In fact the series "La Femme" recalls Tissot more than once. Two etchings, of association interest. Two etchings, of association interest, are Zorn's portrait of Besnard, and the latter's "Femme au Vase," made while posing for Zorn. Of the two, Besnard, true to form as a public man, did his best while being watched. The "Femme au Vase" is not the least of the etchings in the archibition, whereas the Zorn. in his exhibition, whereas the Zorn sketch is very casual indeed. But with all of his casualness, Zorn gave a rather amusing and caricaturish study of the director of the French Academy at

Eighteenth Century Interiors.

Rome. After looking at the Zorn portrait one understands the Beauard etchings

Walter Gay's series of Eighteenth Century French interiors is now on view in the Gimpel and Wildenstein galleries, and as most of the people in town who can afford them have imitation French interiors in their homes, it seems likely that they will flock to see Mr. Gay's clever report of the real thing. Mr. Gay has a fluent touch, refinement of color, good draftsmanship, and above all a wholesale enthusiasm for the Eighteenth Century, so that his interiors are a pleasant combination of case and

tion for the catalogue and says among 'It is not only in the bolserie and decorations of the rooms and in the Caen stone walls and marble floors of the vestibules that we find asthetic delight in contemplating Mr. Gay's paintings of interiors, but also in the wonderfully beau-tiful contours of the meubles: bergeres covered with old faded sliks, tabourets, commodes, consoles, carved and gilded tables of the Regence. On certain walls hang great tapestries, almost as bril-liant in color as the day they were woven, on other walls hang master-pleces from the brush of Boucher or Fragonard, or sanguine drawings by Watteau, doubly alluring by virtue of

Mr. Gallatin has written the apprecia?

that does not accept much of the so-called artistic photography. To blur and smudge a plate and work over the printing until the product resembles a painting that one has seen somewhere may be lots of fun, but I don't see how it can lead to the development of good photographers. I am even so old fash-tographers to this day have not im-proved upon the daguerreotype, and the best photographs I ever saw were those shown some years are on in the Ehrich wholly admirable. In a word, in these shown some years ago in the Ehrich wholly admirable. In a word, in these Galleries, photographs that had been paintings we have preserved the very estaken by Lewis Carroll (of Alice in Wenderland fame) and enlarged, I epoch, in which taste seemed to have think, by Mr. Coburn. To be sure.

The personalizes of hoth the people.

hat does not accept much of the so- their striped blue mats and old gil

but there was plenty of evidence in the photographs themselves that he did not do them in frolic, but went seemed to the did not do them in frolic, but went seemed to the did not do them in frolic, but went seemed to the did not do them in frolic, but went seemed to the did not do them in frolic, but went seemed to the did not do them in frolic, but went seemed to the did not do the do not necessary for our enjoyment to get a glimpse of the occupants of these rooms, because we can feel their presence. Far are these apartments from being deserted. Some one has only this moment stepped into the adjoining chamber or out into the blaze of sunshine that comes in at a low French window. Regard that picture of a dining room closely and it will not be long do no better than a visit to the exhibi-before some people enter, intent upon their dejeuner. No, it were about to Museum of Art. One cannot know a

years, along with others that merit the highest praise. The "Nude" at the Eldar Gellery is or lainly one of his supreme achievements. I doubt if any other painter ever givalled Renotr in the painting of living palpitating flesh and if a heiter example could be found than this full-rounded figure standing to her knees in shallow water, the movement of which forms concentric circles around her. Her attitude is that of the Medici Venus. attitude is that of the Medici Venus. Like Manet, Renoir was steeped in the great art of the past, but his borrowings are entirely legitimate, for he never failed to revitalize the traditional forms, in the same way as Manet, in his "Olympia"—a picture that appeared to be ultra-modern at the time when it was painted—merely gave a modern version of the reclining Venus of Glorgione and Titian, or, in his "Déjeuner sur l'herbe," an up to date paraphrase of a mythe-logical scene engraved by Marcantonio after a Raphael design. Mr. Elishemius Saws Wood.

Mr. Henry McBride. DHAR FELLOW CITIZEN: In the self-preface of Mr. Biddle, which you quoted in yesterday's Sunday art page, is one sentence which somewhat amused me, namely, "it is the problem of modern artists". . . to translate a Titian into terms of Monet or Cezanne."

Now this is the ominous rock upon

which all modernists are wrecked. In these days the artists talk and jabber too much; instead let them saw wood. The old masters knew everything we know and a goodly lot besides. To prove this by one instance only: I maw Cézanne's copy of an old master three years ago at a memorial exhibit on Fifth avenue. I noticed that he could not do it. Color, drawing, action, &c., were miles behind the proficient qualities of the original. As to Monet, he never equalled some of Cuyp's beau plein air effects; never produced anything really difficult to portrait as Cuyp had; cattle, perfectly drawn, and fowl; and detail no modernist would have the courage and patience to draw. The modernists do not take sufficient time

masters, forgetting that the modern fad exists. Be as wonderful as Titian, given us only transcripts of commonplace nature, not only stupendous thoughts, as had the old glants. If our young artists would only saw wood and not talk in terms of technique,

but in terms of high art, then there is hope for our art. Louis M. EILSHEMIUS.

One Who Saws Wood. New York City, Feb. 10.

Durer Prints at Metropolitan. Those in search of art education can

"St. Christopher," one of the "Morgan" Durers in the Metropolitan Museum of Art.

say that these rooms are deserted. As well say that certain marvellously pro-portioned salons in one of the royal chateaux are empty and bare because they are devoid of furniture and paint-ings and tapestries. As if a room with such proportions and such bolserie could ever look unfurnished and bare!

NOTES AND ACTIVITIES IN THE WORLD OF ART

In regard to a Renoir now on view at the Eldar Gallery, London, Mr. Ko-nody in the Observer makes the following observations:
"Mr. Dell tells us about his early

struggles as a champion of Impression-ism, about his various 'periods,' and about his final style, which is generally held to be the glorious culmination of his artistic development. Like most critics and appreciators, Mr. Dell renins from giving the real reason of the vaporous looseness of Renoir's later work, and leads one to attribute to deliberate intention what was really the inevitable result of physical incapacity,

of suffering borne with heroic courage.

"The fact is that for many years before fils death Renoth was paralytic and practically unable to hold his brush, which—so I am told by one who knew him well—had to be tied to his hand. Yet this truly great artist continued to work with indefatigable energy and to produce works that are the delight of connoisseurs. No wonder that in his later period 'the research of technical precision is entirely abandoned, and the means are completely subgrdinated to means are completely subordinated to the end, namely, the representation of the effect produced on the artist's mind by what he sees." Precision had become impossible for him—but not magnificent improvisation in color and form and light. Complete fusion by means of loose touches takes the place of definition of contour and differentiation of textures. Relief and volume are given by means of light-not the light of Nature playing on the forms, but an arbitrary

master until his masterpieces have been studied, and in America the chances to see the great classics in painting are necessarily limited. Albrecht Direr, however, is one of the outstanding artists in history, and luck-

fly his full genius can be measured in his prints; and luckily also prints are more easily collected than famous canvases. Of the new Direr prints at the museum, recently acquired from Junius S. Morgan, Mr. Ivins, the curator of prints, has this to say in the Bulletin;

"The collection is so large that a proper description of it could only be given in the pages of a special catalogue, and it must here suffice to say that it contains at least one very fine sion from each plate now generally considered by students to have been made by Dürer himself, and either originals or copies of almost all the other engrav-ings which at one time or another have been attributed to him. In addition, there are one hundred and thirty odd woodcuts, among them a number which modern connoisseurship has attributed to other men, together with the original woodblocks themselves for the Decollation of Saint Catherine and for Samson and the Lion."

What with the engravings and wood What with the engravings and woodcuts which had already entered the Muspum through gift and purchase, its coilection now, doubtless, contains the fullest and finest representation of Direr's
prints on this side of the Atlantic Ocean.
There are still many woodcuts to be acquired before it will be possible to use
the word "all" in connection with
Bartsch's list of them, and there are
many foreign collections which have as
many and as fine. So far as concerns
the engravings, etchings and dry points. the engravings, etchings and dry points, the situation is different, for very few collections anywhere have all the au-thentic ones, and fewer still have them in such uniformly fine quality and con-

There are in all certainty other impressions as fine, in some few instances, impressions even finer than these of any given subject in the Morgan collection, but equally certainly there cannot be more than two or three other places where the engraved 'ceuvre' is so uni-formly high in quality, or in which so many of what the trade calls 'the light emanating, as it were, from the forms which for the purposes of pictorial organization have to be thrown into relief.

This innovation is Renoir's great contribution to the development of modern art. It entitles him to an exalted position among his contemporaries, but does not justify the extelling as "master-pleces" of the many banal and shaky fancy heads and figures of pretty womes produced by him in his declining

pick out any particular ones for espe-cial mention on the score of their qual-

'In this exhibition there will be shown in numerous cases several impressions from the same plate, for the purpose of enabling the visitor to the galleries not only to make comparisons of quality but of many interesting variations in

state and issue.

"Among these last may more especially be mentioned the first and second states of the Holy Family in dry point; three impressions of the Great Fortune, a first state, a second state with burr under each of the bridge supports, and another without burr; the first and second completed states of the Adam and Eva; three impressions of the finished Eve; three impressions of the finished state of the effects of Jealbusy, showing undescribed variations in the work; two impressions of the portrait of Pirk-heimer, before and after the retouch-ing; two Coals of Arms with the Coalheimer, before and after the retouching; two Coats of Arms with the Cock, before and after the rectification of the boundary line; two Little Fortunes, one so early that on it can distinctly be seen the scratch lines by which Dürer had indicated a creacent under the figure before finelly determining to make it stand on a ball; two Prodigal Sona, one having rich bur? in the foliage of the trees, and two Promenades, in one of which the grass in the left foreground is very rich in burr."

Charles Shannon's Drawings.

There is an exhibition of Charles Shannon's drawings in the Coinaghi Galleries, London, and Mr. Rutter's com-

minimizer to the man in the London Sunday Times is as follows:

"Charles Shannon is one of those ex-ceptional artists whose work has not been influenced in any baneful way by heen influenced in any bandul way by his election as an Associate of the Royal Academy. His work remains now, as before his election, something aloof from the struggle for recognition. reserved, romantic—but very quietly and soberly romantic—sweet but not cloying in color, and always dignified and gracious in its rendering of form.
"The essential qualities of Mr. Shan-

non's art are pleasurably manifest in the exhibition of his original drawings studies now on view at Messra P. and D. Colnaghi's galleries. While by no means deficient in power, there is an extraordinary gentleness in his drawing, and it is in this respect that he differs widely from some of the younger draftamen of our day. In the work of these last that sessential quality, the tactile value, is apt to have the charactor of a glap or a punch; with Charles Veronese, &c. Let Cézanne and Monet alone, they were no geniuses. A genius firm but gentle handling of form is permeans an artist who creates subjects grand and new. The impressionists have thous between the chivalry of romantic painting and the truculence of modern

> There have been some changes among the pictures at the Metropolitan Museum the pictures at the Metropolitan Museum of Art. Among the paintings recently hung in the galleries of paintings are the portraits of Edward L. Bacon and Mrs. Walter Rathbone Bacon, the former the bequest, the latter the gift, of Mrs. Virginia Purdy Bacom, which are now placed in Gallery 19; the "Crucifixion," by Pessilino, acquired by purchase, to be found in Gallery 30, and three American paintings lent by Edthree American paintings lent by Ed-ward W. Root—"The Refluent Season," by Arthur B. Davies; "The Pawnbroker's Daughter," by George B. Luks, and "The Park," by Maurice B. Pren-dergast—all hung in Gallery 20.

Miss Loew's Engagement

Continued from First Page

bury, L. I., and Newport; a greatgrandseendant of James Morgan who founded the Morgan family in this country in

At the wedding Mrs. Charles Cary Rumsey and Mrs. James Cameron Clark were matrons of honor. The bridesmaids were the Misses Margaret Chanler Emmet and Hester Alida Emmet, sisters of the bride, and Misses Gabrielle Emmet and Rosamond Sherwood, cousins. Lit-tie Jane Erin Emmet, sister of the bride, and Elizabeth Jay, daughter of Mr. and Mrs. De Lancey Kane Jay and a niece of the bridegroom, were flower girls. Master Thomas Addis Emmet carried the long train of his sister's wedding gown. Mr. Thomas Archer Morgan was his brother's best man and the ushers were Mr. Jasper Morgan, another brother; Mesars. C. Temple Emmet, Jr.; Lewis Mesars. C. Temple Emmet, Jr.; Lewis Stuyvesant Chanler, Jr.; Douglas Monroe Robinson, Darragh A. Park, Henry Helt, Jr.; T. H. Frothingham, Upton S. Sullivan, Daniel Sargent, Jeremiah M. Evarts, Bayard Warren, J. S. Parker, Jr.; R. S. Potter and George C. Cutler, Jr. The Rev. Dr. Leighton Parks performed the ceremony, which was followed by a reception at the home of the bride's aunt. Miss Lydia Field Emmet, 535 Park

Mrs. H. Newell Reynolds of 565 Park avenue last week announced the engage-ment of her daughter, Miss Martha Barnes Reynolds, to Mr. William Knight, Jr., of 68 East Fifty-fourth street. Miss Reynolds was graduated from the Spence School and is a member of the Junior League.' During the war she was an active worker in the Red Cross and the National League for Woman's Service.
Mr. Knight left Tale at the beginning
of the war and served with the Yale
unit in France as an ambulance driver eight months. He later became a Lieu-tenant in the United States Air Service.

From Boston, Mass, came the an-nouncement last week of the engage-ment of Miss Pauline Pumpelly Smyth. daughter of Mr. and Mrs. Henry Lloyd Smyth, to Mr. Arnold Fraser-Campbell of this city. Miss Smyth is a member of the Sewing Circle of 1918. Mr. Fraser-Campbell is a son of Mrs. Evan J. Fraser-Campbell of New York and Dunmore Tarbert, Loch Fyne, Scotland. He was graduated from Harvard in 1908.

One of last week's brides was Mrs. Frederick K. Barbour, who was Miss Helen A. Carrere, and is the daughter of Mrs. L. Sidney Carrere of 187 East Seventy-third street. Mr. Barbour is a son of Mrs. William Barbour of this city. After a honeymoon in the South he and his bride will live at 11 West Fifty-third street.

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